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2018-2019 PROGRAM

SUNDAY, NOVEMBER 11, 2018, 3:00 PM

Mozart: Overture to Don Giovanni

Mozart: Horn Concerto No. 4,

SOLOIST JENNIFER MONTONE
(Principal Horn, Philadelphia Orchestra)

Dvorak: Symphony No. 7

TEMPLE UNIVERSITY AMBLER CAMPUS, LEARNING CENTER AUDITORIUM

SUNDAY, FEBRUARY 24, 2019, 3:00 PM

Mozart: Symphony No. 25

Vivaldi: Piccolo Concerto

SOLOIST ERICA PEEL
(Piccolo, Philadelphia Orchestra)

Brahms: Symphony No. 4

TEMPLE UNIVERSITY AMBLER CAMPUS, LEARNING CENTER AUDITORIUM

SUNDAY, MAY 5, 2019, 3:00 PM

Tchaikovsky: Violin Concerto

SOLOIST DAVID KIM
(Concertmaster, Philadelphia Orchestra)

Elgar: Enigma Variations

LOCATION TO BE ANNOUNCED.

FOR TICKETS AND INFORMATION VISIT US AT
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Independence Sinfonia

DANIEL MATSUKAWA

Conductor and Music Director

2018-2019 SEASON

featuring soloists from the Philadelphia Orchestra



JENNIFER MONTONE
Horn



ERICA PEEL
Piccolo



DAVID KIM
Violin

www.independence-sinfonia.org



THE INDEPENDENCE SINFONIA was founded in 1995 by musicians from throughout the Philadelphia area. Our members include talented players from all walks of life, including professional musicians, music teachers, professors, lawyers, accountants and scientists, all of whom are united in their love of music. Our mission is to support and enhance the musical life of our communities through the presentation of an annual program series, both for our own enjoyment and for the enjoyment of our audiences. We are a volunteer organization made up of serious instrumental musicians who seek to develop and grow as an ensemble through regular rehearsal and performance of the orchestral repertoire.



OUR CONDUCTOR AND MUSIC DIRECTOR, DANIEL MATSUKAWA, is also the Principal Bassoonist of the Philadelphia Orchestra. Born in Argentina to Japanese parents, he moved with his family to New York City at age three and began studying the bassoon at age 13. Mr. Matsukawa studied at Juilliard for two years before attending the Curtis Institute of Music.

Daniel Matsukawa studied conducting privately with Otto Werner Mueller, former head of the Conducting Department at Curtis. His orchestral conducting debut took place in Japan in 2009 at the Pacific Music Festival's 20th anniversary concert, garnering Maestro Christoph Eschenbach's appraisal of Mr. Matsukawa as a "new conducting star".

Since then, he has been invited back to conduct in Japan every year including a tour of concerts in Sapporo, Hamamatsu and Tokyo receiving glowing reviews. He regularly conducts the PMF Link Up Concerts, based on the partnership program with Carnegie Hall and has also conducted concerts at the Curtis Institute of Music. Mr. Matsukawa made his American professional conducting debut with the Virginia Symphony Orchestra in the 2016-17 season.

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PROGRAM

SUNDAY, FEBRUARY 24, 2019, 3PM


Daniel Matsukawa Conductor
Erica Peel Piccolo

MOZART: Divertimento in D major, K 136
I. Allegro
II. Andante
III. Presto

VIVALDI: Piccolo Concerto in C major, Op. 44, No. 11
I. Allegro
II. Largo
III. Allegro molto

Intermission

BRAHMS: Symphony No. 4 in E minor, Op. 98
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionata





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Piccoloist of the Philadelphia Orchestra, **ERICA PEEL** enjoys an exciting career as an orchestral player, chamber musician, soloist, composer and teacher. A versatile flutist and piccoloist, she is praised for her effortless and authentic performances.

Erica began her orchestral career as Principal Flute of the Debut Orchestra in Los Angeles at the age of 21. She went on to hold positions with the Honolulu Symphony, Omaha Symphony and San Diego Symphony, and has performed with the Los Angeles Philharmonic, Chicago Symphony and Houston Symphony.

Erica has been a first place prizewinner in several competitions including the National Flute Association's Orchestral Audition Competition, the Florida Flute Association's Young Artist competition, and the Flute Society of Kentucky's Young Artist Competition. She has been invited to perform and judge at numerous National Flute Association's Annual Conventions and has been a soloist with the Omaha Symphony & the Poconos Youth Orchestra. As a chamber musician, Erica has performed with the Omaha Chamber Music Society, the Philadelphia Chamber Music Society, and Art of Elan.

As a founding member and composer of the internationally recognized pop-fusion flute duo In Sterio, Erica discovered a passion for composition that draws influences from rock, folk, funk, latin, electro and jazz styles. Performing in these genres, she has gained a sense of freedom in her playing that has lead her to produce concerts for thousands of people across the country. In Sterio released two albums of her works, "Frequency" and "Awake."



PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756-1792) Divertimento in D major, K 136

Mozart wrote this delightful piece for string orchestra in Salzburg in 1772, when he was sixteen. The Divermento form (from the Italian "to amuse") is generally associated with the lighter forms of music suitable for social functions, perhaps when the audience isn't really listening, preferring to talk amongst themselves instead. In Mozart's hands, "divermenti" range from these sparkling early efforts to the profound late Divermento K.563 for string trio.

Some musicologists hear these compositions, which actually represent Mozart's first attempts at composing string quartets, as leaning back to earlier models for inspiration. Consider, however, their wit, graceful melodic lines and wonderful little canons (passages repeated one after the other by the different sections) in the last movement together with those striking minor key interruptions so typical of Mozart. These should be enough to keep us alert to the fact that even at sixteen, Mozart stamps his unique presence even on these light-hearted results.

Our performance today utilizes a string orchestra with added double basses representing contemporary performance practices. The "K. 136" refers to the chronological listing of Mozart's works first published by von Kochel in 1862 (latest revision 1983).

Notes by William Fullard, Ph.D.

ANTONIO VIVALDI (1678-1741) Piccolo Concerto in C major, Op. 44, No.11 (RV 443)

Although he was the most popular and influential Italian composer of the first half of the 18th century, Vivaldi was quickly forgotten by audiences only to be rediscovered in the early twentieth century. His compositional specialty was the concerto, of which he created over 500 with apparently unusual ease. Vivaldi did not invent the conventional three-movement baroque concerto form, but by his constant use of it from one work to the next and the great variety in its handling, he established the pattern others would follow for generations. His concerti also make regular use of the ritornello form, incorporating a repeating refrain in different but related keys, for "tutti" sections using all the instruments, alternating with freer, passages featuring the soloist. Only three of his concerti are written for "flautino" ('little flute' or high-pitched recorder) that is the precursor to today's piccolo.

The solo role is extremely demanding suggesting that Vivaldi had a virtuoso player in mind. Following his most typical pattern, the two outer movements are sparkling showpieces (the last extended run of triplets in the finale is particularly breathtaking—especially for the performer); the middle Largo movement is a plaintive monologue. The concerto is scored for piccolo and string orchestra with harpsichord.

Notes by Kevin Aires



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JOHANNES BRAHMS (1833-1897) Symphony #4 in E minor, Op.98

Johannes Brahms was a crucial exponent of the classical symphony, taking his lead from the forms bequeathed by his forebears, Haydn, Mozart, Beethoven, and Schubert and, ever the perceptive musicologist, his music was informed by even earlier masters. But he also exhibited a progressive nature, extending the possibilities of the form and breathing life anew into the hallowed genre lest it fall into desuetude.

Brahms published his first symphony at 43, and this, his final symphony, at 53. By then, having perfected his mastery of orchestration, and of the techniques of past masters, he was prepared to generate works embodying his own compositional propensities.

The symphony's first movement is thematically austere, with little lyricism, developing force from the interaction of compact motifs. Edouard Hanslick, on hearing the piano four hand version, observed of this, "I felt I was being thrashed by two terribly clever men."

The second movement is in a tripartite form, cast largely in E major, but at critical junctions, it is in the archaic Phrygian mode, expressing profound need and remorse, as Brahms noted in his volume on the early Baroque composer Giovanni Gabrieli. Here lyricism abounds, as well as one of Brahms' favored techniques, variation. Major solo roles are given to the horn, flute, and clarinet.

Criticism was sometimes leveled at Brahms that the anticipated vigorous third movement in his first three symphonies was instead rather sedate. Not so here in the 4th Symphony; it is instead, by way of contrast, brash and energetic. For instance, the bright triangle makes its appearance in this movement along with the contrabassoon, a definite change of sonority, and coupled with the tonality of C major, of character.

The fourth movement is extraordinary in every respect. Yes, Brahms introduces the trombones, withheld from the orchestration previously; but the form, and his handling of it, is a masterstroke. This form is one from the Baroque period, a chaconne, wherein variations on a repeated short harmonic progression, often over a recurrent bass line, are presented. The source material for Brahms appears to be drawn from Bach's Cantata #150, a work he had carefully studied, but extended in duration and chromatically altered. Any sense of stasis—the pattern is employed some 30 times—is eliminated through the composer's innovative techniques. Not only is the character of each individual variation highly differentiated, but through his grouping of two or more succeeding variations together into overarching structures, the pattern's periodicity is obscured.

Notes by Forrest Rowland



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